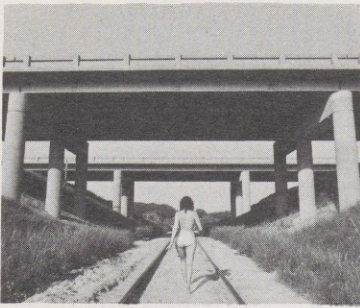


THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

Shows (unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission \$1.75. Free coffee.

For information call 586-8486.



i-94 by Gordon & Benning



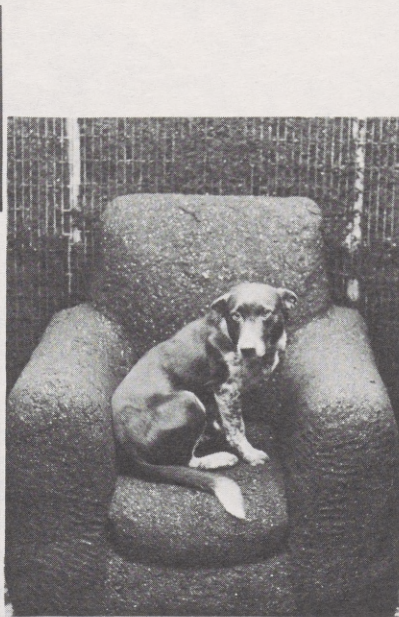
Barbara Hammer (photo by Alta Fiy)



SCHAU INS LAND by Bastian Clevé



Diana Barrie



WE SHOULD CALL IT A LIVING ROOM (Jan 13)



Our 1st All-Dog Film Festival (drawn by Richard See)



Mike, Bock, and George Kuchar (photo by Robbie Tucker)

JANUARY 6: NEW FILMS BY THE KUCCHAR BROTHERS WITH GEORGE KUCCHAR IN PERSON

Since their early teens in the Bronx, the Kuchar brothers have been responsible for the best comedies in underground film. Taking elements of Hollywood movies and pushing them beyond satire, they have created their own world of sleazy depravity, innocence, and touching ludicrousness. They moved to San Francisco in the early 70's and have branched out in their styles a bit (Mike especially). George teaches film-making at The San Francisco Art Institute and uses many of his students in his films. Mike recently moved back to New York and has released his first narrative film in years. Tonight's program includes:

I AN ACTRESS by George Kuchar (1976) 10 min.

BACK TO NATURE by George Kuchar (1976) 10 min.
DREAM QUEST OF THE JU JU CULT by Mike Kuchar (1976) 30 min.

"My brother Mike never liked shooting in black and white until he started drawing black and white comic strips. This movie perfectly represents what he was striving for in his comic book art. It was shot in upstate New York in a style and pacing which is very much 'him' (as compared to 'mine' which bears its own signature... in grease pencil). I mention this only because when someone says the words 'Kuchar brothers' you automatically think of one homogeneous style of movie making which is not the case at all. He strives after completely different things in methods all his own. This movie is set in the

forests he loves best with characters out of Robert E. Howard stories and Wally Wood art work." --G.K.

A REASON TO LIVE by George Kuchar (1976) 27 min.

"Depression, unrest and suicide are the running motifs of this movie. I suppose you could say it's a heavy message picture with loud music, but then, I was never big on subtlety. In this film I attempted to blend the indoor dramas with the vaster and more overwhelming theatrics of the great outdoors. Both play an important part in my life and when things start going bad indoors for me... I go outdoors and sure enough, things get worse. Although the film deals with everything that's pretty terrible and dark, I believe that it is uplifting in its reassurance that one of the greatest reasons to live is to make oneself miserable." --G.K.

JANUARY 13: TEN AUSTRALIAN FILMMAKERS WITH AGGY READ IN PERSON

"This selection of films represents only some of the work being done by Australian filmmakers; it is, by no means, truly representative. The films selected have been made since 1968 to 1976; and it is the intention of this tour and this program of films to show that a strong independent film culture is, and has been, developing in Australia, that is in general terms as good as anywhere, although we are isolated from the latest avant-garde developments." --Aggy Read

Paul Winkler: BRICKWALL (22 min.)

Rows and rows of bricks are carefully examined in single frame shots; shapes, colors and textures are extremely highlighted, from a single brick to many

thousands of bricks, the film builds into a moving breathtaking brick tapestry accompanied by the sound of a bricklayer's trowel. An ode to bricklaying
Michael Lee: BLACK FUNGUS (16 min.)

Surging mass crowds, war, civil riot, calamities, political power, space exploration, mass media, etc. is counterpointed by poignant scenes of individual loneliness, pride, sexual yearnings, etc. The film elicits the primal surges and drives of humanity.

David Perry: ALBUM (6 min.)

Dave McCullough: FIVE LINES (5 min.)

Aggy Read: PART 2, JOURNEY TO A FILM (5 min.)

The beginning of an exploration following in the footsteps of Matthew Flinders who charted the Australian coast.

Jim Wilson: K-TAPE ONE (16 min.)

C & A Cantrill: ISLAND FUSE (10 min.)

Albie Thomas: DAVID PERRY (4 min.)

A synthetic documentary film---Perry relates info about his early years as a film artist as the synthetic images over material photographed by Perry express the kinetic energy of the artist.

Joan Grounds, Alex Danko, David Lourie & David

Stewart: WE SHOULD CALL IT A LIVING ROOM

A time-lapse film which reveals a steady visual transformation from a stark silent room to an exotic environment. (9 min.)

and a new film by Michael Glasheen: WINDCHASE (3 min)

JANUARY 20: BASTIAN CLEVÉ WITH BASTIAN CLEVÉ IN PERSON

Notes by Carmen Vigil

Bastian Clevé is a young film-maker from West Germany who is currently living in San Francisco. Next to Werner Nekes and Dore O. he is probably doing the most innovative and exciting work of what we have seen from that country. And certainly at the outset his films seem the most clear and least derivative of any young film-maker we have seen yet from continental Europe. Certainly the first viewing of his films was enough to make me feel that here is one who is bringing some fresh ideas to film-making as well as handling some old ones with fine aplomb. I think it is his use of super-imposition and color which I find most startling and pleasing. They are films of fine precision and magic. Indeed he has gone back to Melies and produced a screen that is fairly alive with images popping in and out and reappearing in changing patterns only seen before in computer-type films. These films are not computer films by any

stretch of the imagination. He really knows his camera and works very painstakingly to achieve every effect. It is his in-the-camera editing which I find most amazing and which he uses so precisely, especially in the multi-screened films where he manipulates up to 77 images within each frame. With these films I was immediately aware of the fact that I was watching light and color and that these images are indeed very much transparent. He makes visual music of such complexity that the soundtrack often seems superfluous although it in no way detracts from the presentation. In fact I did see the films silently once and for me they lost nothing. The real music of these films is in the dance of light as the images flicker, change color, become simple then more complex with incredible economy and subtlety.

ALICE DOWN WONDERLAND (1973) 10 min.

SEELIG (1975) 14 min.

SCHAU INS LAND (1975) 11 min.

she deeply impressed her teachers Stan Brakhage and John Schoffill. Schoffill writes of her work: "The incredible fluidity of image-recording and image-transformation through framing of ordinary space and cutting of ordinary time is reminiscent of the work of her teacher, Stan Brakhage, but (unlike most work I have seen by the directly Brakhage-inspired) goes deeply into a drama of person so original as to transcend, truly, her stylistic inspiration. It is the work of a young woman who, I feel, will make a very important contribution to the art of cinema in the years to come; she is able, with the simplest camera-means, to ingather the light of ordinary reality with a startlingly original and revelatory eye, and composes with a time-sense as rhythmically flawless and articulate as

NACHTWACHE (1975) 11 min.

LICHTBLICK (1976) 14 min.

FARBENFROH (1976) 11 min.

plus two films by Ingo Petzke:

ASYMPTOTE (1976) 11 min.

AUSSARIK (1975) 17 min.

Clevé writes: "AUSSARIK by the young German filmmaker Ingo Petzke is a film which I consider a piece of true poetry born out of a most lovable vision and an adequate perfect sound combined with a holy quietness matching beautifully the subject: a journey to Iceland and Greenland. Extraordinary shots of the landscape in a perfect pace create a mood which I found most thrilling and breathtaking, simply overwhelming."

JANUARY 27: DIANA BARRIE WITH DIANA BARRIE IN PERSON

What we wrote about her films in our group show last August 20 applies to the films of her own show tonight: they are warm and rich---intuitive and very feminine. Her films are a refreshing alternative to the extreme formalistic trend of film-making today. One feels that Diana Barrie is a woman who really knows herself in relationship to her art. Compared to other young new film artists and to other super 8mm film artists, she is equal to any.

She lives in Tucson and studied filmmaking at the Chicago Art Institute, where

FEBRUARY 3: BARBARA HAMMER WITH BARBARA HAMMER IN PERSON

Notes by Barbara Hammer

All of my films come from a female and feminist consciousness and are directly related to my personal life experiences. My films are not formalist; that is, they do not strictly adhere to an a priori rule of form, but instead spring from my intuitive gut experience. The form is directly determined by the content. MY FILMS BEGIN IN "FEELING IMAGES," AN INSEPARABLE UNITY OF IMAGE AND INTERNAL BODILY STATES OF BEING.

X (8 min.)

A baroque fugue of identity chanting growing from women's pain to a holistic, self-healing naming ritual.

FEBRUARY 10: JAMES BENNING & BETTE GORDON WITH JAMES BENNING & BETTE GORDON IN PERSON

Outside of the Ann Arbor Film Festival Tour, which included THE UNITED STATES OF AMERICA this year and 8 1/2 X II last year, James Benning's and Bette Gordon's films have not been shown in the Bay Area before, but they have been shown in numerous other places around the country and have won numerous prizes at film festivals. Unlike many other prize-winning films, Benning's and Gordon's films have a strong respect for purity and form; but unlike many formalistic or structural films, theirs are enjoyed by more than a narrow audience. The films they've made, together and separately, total almost two dozen, all in the 70's. They both teach filmmaking, Benning at Northwestern University and Gordon at the University of Wisconsin-Milwaukee. Tonight's program will include:

Gordon & Benning: MICHIGAN AVENUE (1973) 6 min.

FEBRUARY 17: SEVEN FILMS FROM THE ROYAL COLLEGE OF ART IN LONDON WITH MARY DICKINSON IN PERSON

In the seventies London has emerged almost from nowhere to become one of the three major avant-garde film centers in the world (to join New York and San Francisco). Cinematheque audiences this last year have finally had a chance to see some of the leading British filmmakers and their works. Now Mary Dickinson, a final year student at the school of Film and Television in the Royal College of Art in London, is traveling through the United States with a group show by eight filmmakers of films representative of the advanced and diverse work being made at the school. Most of the filmmakers represented have been fairly prolific. Our show will include:

Mary Dickinson: AS FAR AS YOU ARE ABLE (34 min.)

"My interests in film lie in the area of human sensitivity. Relationships, emotions, feelings, thoughts that are barely expressible. Almost intangible

FEBRUARY 24: OUR FIRST ALL-DOG FILM FESTIVAL

Robert Breer: A MAN & HIS DOG OUT FOR AIR (1957) 3 min.
"... a brilliant and astonishing ballet animated with unprecedented virtuosity!" --Burch, Film Quarterly

Doug Wendt: TRILDOGY: UP AND ATOM (1970) 3 min.

An hilarious & somewhat erotic illustration of staying power starring Gypsy Rose (a wire-haired pointing Griffon), "that poor mutt with the peanut butter in her teeth." --FilmMakers Newsletter

STAIID POOT (1975) 3 min.

"The essence of the law against inertia featuring another command performance by Gypsy Rose." --D.W.

RON AMOK (DOG PARTY) (1976) 4 min.

"Overview of 6 dogs interacting at Gypsy's 10th birthday bash." --D.W.

Neal White: PUTTING THE BABIES BACK PART II (1972) 7 min

Stan Brakhage: SIRIUS REMEMBERED (1959) 12 min.

"I was coming to terms with the decay of a dead thing & the decay of the

PSYCHOSYNTHESIS (10 min.)

When I approached the door in my mind labeled "sub-personalities" I was frightened, I doubted, I didn't think I had anyone(s) in me, but four of me came out: the athlete, the baby, the artist, and the witch.

TRUTH IS THE DAUGHTER OF TIME (8 min.)

An autumn ritual (filmed on witch's land) of regeneration and renewal providing a sense of continuity with our female ancestors.

MENSES (4 min.)

My personal reaction to the Walt Disney type of so-called educational films shown to pre-pubescent girls in the closed-off walls of a hushed and secret auditorium. In those films it was lace and daisies and muted whispers... to say it was secret and precious and distinguishing. The lie! The lie! The lie of the

Gordon & Benning: i-94 (1974) 3 min

Intercourse between two people who never appear on the screen at the same time.

Benning: A TO B (1976) 3 min.

Concrete poetry: an alphabetized chauvinism.

Gordon: NOYES (1976) 3 min.

A single action seen from alternative left and right perspectives, accentuating reversals, repetitions, and persistence of vision.

Benning: SATURDAY NIGHT (1975) 3 min.

Continual changing of time, space, and expectations.

Gordon: STILL LIFE (1975) 3 min.

A meditation on the American rustic, through a series of traveling mattes, various objects within the composition are re-presented in unnatural colors and unusual spatial arrangements; lending an illusionist element to the film.

things that are felt but not often said.

"With AS FAR AS YOU ARE ABLE I was concerned with a breaking relationship. The two elements involved, their differences, individual motivations and the pressures that lie between them. I simply wanted to imply these things rather than lay them on the line." --MD

Brian Trenery: BOUT FILTRE (10 min.)

Ray Bruce: TRANSFORMER 5 min.

Shahpoor Shahrokh: EDWARD PLAYING THE VIOLIN (4 min.)

John Smith: THE GIRL CHEWING GUM (11 1/2 min.)

Roger Ollerhead: ---IN THE HOME--- (7 min.)

"In a South West London suburb a late Christmas dinner. Twelve hours earlier/ later in New South Wales a midnight asination over iced coffee. A family divided until---
"During the performance the participants read their parts' of the script which

memories of a loved being that had died & it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance & howl in rhythm around a corpse. I was taking song as my inspiration & for the rhythm structure, just as dogs prancing around a corpse & howling in rhythm---structures or rhythm---intervals might be considered like the birth of some kind of song." --S.B.

Stan Lawder: RUNAWAY (1970) 6 min.

"Lawder achieves the perfection of all his techniques in a small 6 min. film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning & other techniques, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing." --Jonas Mekas

Lenny Lipton: DOGGIE DINER & THE RETURN OF

DOGGIE DINER (1969) 7 min.

Michael Tarr: SHIM (1975) 2 min.

"A nasally noisy spaghetti guzzling bulldog in action." --Doug Wendt

practically any maker I have ever seen working in so personal a mode. Art has always taken as subject matter the ordinary, close-at-hand and -eye, reality, and transformed that reality through the art-medium. Cinema, at last, is turning its eye from the distant, the exotic, the remote, toward the intimate, immediately available vision, and is beginning to grow its first roots and branches as an art form."

She prefers to not put titles on her films until the night of their showing; consequently, we have no list of titles for this show. Let the show be a revelation.

screen. The lie of Modess, Inc. Propaganda!

"MENSES combines both the imagery and the politics of menstruation in a fine blend of comedy and drama. A beautifully shot film." --Iris Films

MOON GODDESS (13 min.)

A collaboration film with Gloria Churchman. A search for the creative principle of the feminine spirit. Shot in Death Valley on a camping trip making the camping the best yet.

"A wonderfully sensitive and inspiring film." --Shirley Clarke

WOMEN I LOVE (25 min.)

I collected this footage over the past few years for fun never thinking I'd use it until I was eighty, but...it's a film of portraits of five beautiful women who have been friends and lovers.

"I love it!" --Barbara Linkevitch

Benning: CHICAGO LOOP (1976) 3 min.

A mathematical record of the Chicago skyline which can be presented in either direction.

Benning: CHICAGO RIVER (1976) 3 min.

A mathematical record of the Chicago river which can be presented in either direction.

Gordon: AN ALGORITHM (1977) 6 min.

Benning: 8 1/2 X II (1974) 30 min.

Benning & Gordon: THE UNITED STATES OF AMERICA (25 min.) 1975

A conceptual bicentennial film dealing with spatial and temporal relationships between two travelers, their car, and the geographic, political, and social changes from New York to Los Angeles. The space within each frame is both continuous (inside the car) and at the same time elliptical (outside).

was arranged like a musical score. Actions were synchronized by an audible time track of one second clicks and spoken number cues. The manner of fragmentation apparent within the long takes was an attempt to destroy their continuity by constructing a live montage of intermittent lighting, acting, etc. Making this film was an attempt to organize all the filmic parameters at the shooting stage." --R.O.

Nick Burton & Anthea Kennedy:

THE REICHSTAG FIRE, PART ONE (46 min.)

"This film deals with some of the events which surrounded the fire and the famous trial which followed. What is interesting about the subject is the massive amount of conflicting evidence which is available. Rather than trying to discover yet again who set fire to the Reichstag, the film attempts to examine the way the event was used by the Nazis and the Communists to their own ends. Information is suggested rather than reproduced didactically, by several intertwining narratives which refer to each other and/or depart from each other. The political implications of the events are more than relevant today." --N.B. & A.K.

Michael Rudnik: CLEO (1976) 5 min.

PUP Y PUP (1975) 3 min

Barney Blech & Dave Davies: THE ACCOUNTANT

"A day in the life of a frustrated accountant. He fantasizes he's a stud but he's really just going to the dogs." --Mike Getz (1973) 21 min.

Featuring the voice of George Kuchar.

Rick Hancox: I, A DOG (1971) 7 min.

PLUS A FEW SURPRISES & A SPECIAL OPEN SCREENING IN WHICH DOG FILMS WILL GET PRIORITY (bring your favorite footage of Fido!)

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/S.F. Film Foundation/339 Head St./S.F. 94132.